



OLYMPWAY

*weekly
digest
[#11]*



use of english

MULTIPLE CHOICE

For questions 1-8, read the text below and decide which answer (A, B, C, or D) best fits each gap.

Source: Certificate in Advanced English 1. Authentic Examination Papers from Cambridge English Language Assessment, 2014. Cambridge University Press and UCLES.

use of english

THE CAMERA NEVER LIES

Arthur Conan Doyle, creator of the Sherlock Holmes stories, believed himself to be a rational man, a scientist even. But in 1920, when he saw photographs of fairies taken in a garden (1)_____, he thought he was seeing scientific proof that these tiny creatures really existed. He published the photographs alongside an article he wrote, (2)_____ fairies as supernatural wonders. It was not until 1939 that the two ladies who took the photos admitted these were (3)_____. They simply cut out pictures of fairies from a book and (4)_____ among flowers. The results are (5)_____ beautiful. But the simplicity of the trick (6)_____ a basic principle of photography, that the camera cannot lie.

use of english

But it can, and always could. Today, we are used to computer software (7)_____ us to rework our digital images and it is a (8)_____ that photography ever had a true age of innocence. From the moment cameras began capturing reality, that reality was being altered.

use of english

1	A venue	B setting	C background	D surrounding
2	A calling	B naming	C attributing	D acknowledging
3	A false	B faulty	C fake	D fictional
4	A arranged	B spaced	C settled	D distributed
5	A categorically	B unavoidably	C substantially	D undeniably
6	A weakens	B undermines	C demolishes	D dismantles
7	A letting	B supporting	C enabling	D empowering
8	A fantasy	B legend	C dream	D myth

use of english

OPEN CLOZE

For questions 9-16, read the text below and think of the word which best fits each gap. Use only **one word** in each gap.

Source: Certificate in Advanced English 1. Authentic Examination Papers from Cambridge English Language Assessment, 2014. Cambridge University Press and UCLES.

use of english

ONLINE PASSWORDS – WHAT EVERYONE SHOULD KNOW

When it comes to online security, we all know what we ought to do: choose a different, random set of letters and numbers for every email account, shopping site or bank account. But hardly (9)_____ does this, because memorising them all is impossible. So we use the same familiar words for every site, (10)_____ a pet's name or, even worse, the word 'password', occasionally remembering to replace the letter O with a zero, or choosing to (11)_____ use of a capital letter.

Even if we opt (12)_____ a random group of letters such as 'fpqzy', there is now software available which can make a thousand guesses per password, enabling a hacker to get to your password in just under four hours.

use of english

Interestingly, (13)_____ increasing your password to twenty random letters, you increase a hacker's guessing time to 6.5 thousand trillion centuries. The problem is that you would (14)_____ no chance of ever remembering those 20 letters. The solution, apparently, is to come (15)_____ with three or four short, unrelated words and work (16)_____ a way to remember them. Easy!

use of english

KEY WORD TRANSFORMATION

For questions 17-22, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. **Do not change the word given.** You must use between **three** and **six** words, including the word given.

Source: Certificate in Advanced English 1. Authentic Examination Papers from Cambridge English Language Assessment, 2014. Cambridge University Press and UCLES.

use of english

17. 'You should stop your children watching so much television,' Mary's sister told her.

LET

Mary's sister advised her _____ so much television.

18. The local council wants to impose a ban on driving at more than 30 kilometres per hour _____ anywhere _____ in _____ this _____ area.

ILLEGAL

The local council wants to _____ at more than 30 kilometres per hour anywhere in this area.

19. Tom missed his plane because he was late leaving for the airport.

TIME

If only _____ for the airport, he wouldn't have missed his plane.

use of english

20. The guidelines for the appointment of new staff need to be thoroughly revised.

THOROUGH

There needs _____ the guidelines for the appointment of new staff.

21. The employment rate rose gradually as the economy began to recover.

GRADUAL

There _____ the employment rate as the economy began to recover.

22. The change in the company's logo didn't make any difference to the majority of its customers.

CONSEQUENCE

The change in the company's logo _____ to the majority of its customers.

answer key

1	B	9	ANYBODY/ ANYONE	17	NOT TO LET HER/THE CHILDREN/KIDS WATCH
2	D	10	LIKE	18	MAKE IT ILLEGAL TO DRIVE
3	C	11	MAKE	19	TOM/HE HAD LEFT ON/IN TIME
4	A	12	FOR	20	TO BE (A) THOROUGH REVISION TO/OF / REVISING OF
5	D	13	BY	21	WAS A GRADUAL RISE/INCREASE/IMPROVEMENT IN
6	B	14	HAVE/STAND	22	WAS OF NO CONSEQUENCE / WASN'T OF (ANY) CONSEQUENCE
7	C	15	UP		
8	D	16	OUT/ON		

special thanks



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reading

MULTIPLE CHOICE

You are going to read a magazine article. For questions 1-7, choose the answer (A, B, C or D) which you think fits best according to the text.

Source: Cambridge CAE practice tests 2.

reading

Best-selling crime writer P.D. James – the initials stand for Phyllis Dorothy – exudes an air of quiet authority. It is easy to envisage her, had she not become a creator of detective stories with more twists and turns than a spiral staircase, as a headmistress of a girls' school. But it is soon apparent from what she says that the authoritative mien is, in fact, a cloak for shyness. She reluctantly admits that Adam Dalgliesh, the detective in her novels, 'is, I suppose, modelled on myself – or rather, the way I would have turned out if I had been a man'. Dalgliesh prefers to unravel the complexities of crimes solo, as does his creator. 'I need time on my own, particularly when I am writing. I can write more or less anywhere as long as I have total privacy. 'She is too modest to concur with the view that she is Britain's best-known crime writer, even though her books – 12 major detective novels – are read avidly by millions all over the world. She herself is a great fan of the works of close friend Ruth Rendell. 'I particularly enjoy her psychological works, written under the name of Barbara Vine.'

reading

Books beside her bed are most likely to be by women writers such as Iris Murdoch, Anita Brookner and Penelope Lively, although not to the total exclusion of male authors like Graham Greene and Evelyn Waugh, whom she considers to have been the greatest novelists of their generation. Success came to P.D. James late in life. Now in her seventies, she was 42 when her first crime novel, *Cover Her Face*, was published. Born in Oxford, the eldest of three children, Phyllis grew up mainly in Cambridge, where her family moved when she was 11 years old. 'I met my husband there – he was a student at the university, and I have always loved the place. That is why I chose it as the setting for *An Unsuitable Job For A Woman*.'

Reluctantly, she reveals that from a promising start, life has been hard, even tragic at times. Her Irish doctor husband, Connor Bantry White, returned from the Second World War, during which he served with the Royal Army Medical Corps, a very sick man. 'I had to work long hours to support him and our two young daughters, Clare and Jane. The ideas were teeming in my head, but I could do practically nothing about it – I simply hadn't the time. My husband's parents, however, were marvellous, and took my daughters under their wing, giving them a sense of security throughout those difficult years.'

reading

While working full-time in administration for the National Health Service, she made good use of her enviable organisational skills. At one point, five psychiatric outpatients' clinics came under her jurisdiction. Then followed 11 years at the Home Office, first in the Police Department, doing administration for forensic science research, and then in the Criminal Law section, in the juvenile crime division. It was while working in forensic science that she became 'quite accustomed' to the sight of corpses. But it was not fascination with death itself that inspired her. 'It was, rather, the shape and construction involved in the writing of a crime novel that appealed. I have always enjoyed reading detective stories, and I always knew that I wanted to be a writer.'

reading

‘I didn't want to use the traumatic events of my own life in a work of fiction. The writing of a detective story appealed as a wonderful apprenticeship for someone setting out to be a serious novelist, and it was suitably removed from my own experience. As I went on, I became increasingly aware that one could stay within the constraints and indeed within the so-called formula of the classic detective story and still write a good, serious and revealing novel about human beings. ‘Writing detective stories’, she says, ‘is a way of bringing order out of disorder. The solution of a crime confirms the sanctity of life – even if that life is unlovable. Nobody really likes violence.’

reading

1. What does the writer suggest about P.D. James's outward manner?
 - a. It is an attempt to discourage curiosity.
 - b. It points to a lack of self-confidence.
 - c. It conceals the true nature of her personality.
 - d. It comes as a surprise to her readers.

2. When questioned about Adam Dalgliesh, P.D. James
 - a. concedes that the detective resembles her.
 - b. admits that his behaviour is unusual.
 - c. accepts that he does not enjoy company.
 - d. recognises a weakness in the detective's character.

reading

3. What is revealed about P.D. James's tastes in reading?
- a. She prefers books with lots of action.
 - b. She is less keen on male than female writers.
 - c. She believes that men write better books than women.
 - d. She thinks that women writers are not given enough credit.
4. According to P.D. James, her early writing career suffered from lack of
- a. support.
 - b. commitment.
 - c. confidence.
 - d. opportunity

reading

5. What characterised P.D. James's work in the National Health Service?
- a. It was well-suited to her talents.
 - b. It was not a satisfying experience.
 - c. It was useful for her future writing.
 - d. It was not sufficiently demanding.
6. P.D. James was drawn to writing crime novels because
- a. they were her favourite sort of reading.
 - b. they would be useful to her in her career.
 - c. she liked the technical challenge they offered.
 - d. she had experienced the effects of crime first-hand.

reading

7. What realisation did P.D. James come to while working on her detective stories?
- a. It was not necessary to pay attention to established patterns.
 - b. The conventions did not adversely affect the quality of her writing.
 - c. It was inevitable that she would become emotionally involved.
 - d. The subject matter was more limiting than she had expected.

phrasal verbs

**GET
ACROSS**

to make someone understand something

The book really got across what it was like to be a soldier during WWII.

phrasal verbs

GET AWAY

to escape or leave sb

He managed to get away from his abusive friend.

phrasal verbs

GET DOWN

to get upset or to make sb
upset

She was getting down after the exam.

phrasal verbs

GET OFF

to leave

We are getting off the ground in 10 minutes.

practice task

FILL IN THE GAPS WITH THE APPROPRIATE WORDS

8. This film really got _____ what it was like to live in the 17th century.
9. Get _____ from me!
10. Don't let this grief _____ you down.
11. My plane got _____ an hour ago.

answer key

1	C	8	ACROSS
2	A	9	AWAY
3	B	10	GET
4	D	11	OFF
5	A		
6	C		
7	B		

special thanks



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collocations

LAY THE
FOUNDATION(S)
OF/FOR

to produce the basic ideas or
structures from which something
much larger develops

He helped to lay the foundations of English drama.

collocations

WITHOUT
FOUNDATION

not possible to prove

The accusations that she has made against my husband are without foundation.

collocations

FOUNDATION COURSE

a course that introduces students to a subject, and is taught in the first year at some universities in Britain

The tool has also been included in the topics discussed during the project management foundation course.

collocations

FOUNDATION
STONE

the basic or important
principles, ideas, facts

*Freedom of speech is the foundation stone of
democracy.*

collocations

ROCK/SHAKE
STH TO ITS
FOUNDATIONS

to bring major changes or
cause serious damage to
an institution or set of beliefs

*Darwin's theory rocked the scientific establishment
to its foundations.*

practice task

FILL IN THE GAPS WITH THE APPROPRIATE COLLOCATIONS

[lay the foundations] [without foundation] [foundation stone]
[shake to its foundations] [foundation course]

1. It was to be hoped that such rumours were _____.
2. Most students usually have to complete a one-year _____ first.
3. The scandal _____ the Democratic Party _____.
4. Only thus would be it be possible to _____ for peace and security in the region.

reading

MULTIPLE MATCHING

You are going to read an extract from an article about paintings. For questions 5-14, choose from the sections A-E. The sections may be chosen more than once.

Source: Capel, A., Sharp, W., Objective Proficiency, 2nd Edition, Cambridge University Press.

reading

PAINTINGS WHICH INSPIRE: ART EXPERTS GIVE THEIR OPINIONS

A – LUISA SUTTON. A BAR AT THE FOLIES-BERGÈRE, EDOUARD MANET

Manet was inviting some kind of response in the way in which he presented women in his work and he succeeded in bridging the gap between classical traditions and painting modern life. Above all, I have tremendous respect for the fact that he was a breakthrough artist: a champion of realist modernism who was censured for breaking the mould. Through the medium of painting, Manet constantly reassessed the prevailing attitudes of the world he was living in. Today we are used to multiple perspective – seeing the same image from different angles. This was not so in Manet's time, and in this painting we see him crossing boundaries as he switches reality by employing a mirror to reflect his subjects.

reading

B – PAUL HARRIS. HENRY VII, 29 OCTOBER 1505, UNKNOWN ARTIST

Visually, this is a stunning portrait; Henry moves towards the viewer from the parapet wearing the red robes of Lancaster, his hands on the ledge. It is immediately exciting and emotive. Henry VII was on the lookout for a new bride and this was painted to be sent to the court of Maximilian, much as we would send a photo today. So the provenance is clear. Portraits of other English monarchs, Richard III in particular, are, in comparison, stiff and remote. Henry VII's portrait speaks in a very particular way. His eyes look at one. He is Renaissance Man but, at the same time one sees a shrewd, wise and wily man who, throughout his reign, managed to amass the fortune of the Tudor dynasty.

reading

C – TOM NEWMAN. JAMES VI AND I, 1618, PAUL VAN SOMER

I used to work for an art handling company in New York, and I came to realise how wonderful paintings are as entities. Old paintings last for so long because of the materials used – the oil is so robust, it expands or contracts depending on the heat. They can be rolled up and taken around the world, they'll never die. This portrait, in particular, made a huge impression on me. Works of art often lose their power as soon as they're placed in a museum. This painting is where it belongs – in a palace. Subject to who you speak to, James is either a buffoon or a tactical genius, but in this work he looks so stately. The painting was clearly commissioned to convey regality - and it worked on me, 400 years later.

reading

D – PAULA SMITH. MR AND MRS ANDREWS, GAINSBOROUGH

I chose this painting as it has personal relevance for me. I grew up in my grandmother's house in London. She was an excellent copyist of Gainsborough. We had copies of all of his paintings, except for this one, which my grandmother didn't approve of. I've always found it incredibly beautiful though. The two figures in this wonderful painting have very enigmatic expressions. What are they up to? What are they thinking? And then what are we to make of the landscape? It's an agricultural scene, in the middle of the day, but there are no agricultural workers anywhere to be seen. Where on earth is everybody? What a strange atmosphere the place has, a long ago era that will never be recaptured.

reading

E – LYNN D'ANTON. AN OLD WOMAN COOKING EGGS, 1618, VELÀZQUEZ

What is most striking about this painting is surely its veracity. One gets the feeling that one is looking into a room in which there are no obstacles to understanding. Nothing comes between the subject and the observer. The artist here is the perfect observer. When I saw it a few years ago in the National Gallery of Scotland, set alongside many other works from Velazquez's youth, there was no doubt in my mind that it was a masterpiece. I think that it is easy for many people to empathise with this painting in one way or another.

reading

In which section are the following mentioned?

5. the inscrutable nature of the subjects _____
6. the artist's ability to give an insight into temperament _____
7. the integrity of the image portrayed _____
8. the view that the artist was an innovator _____
9. delight in a painting's ability to endure _____

reading

10. the background to a painting being well documented _____
11. the view that a painting's impact depends on its surroundings _____
12. a painting which gives an image of a lost world _____
13. admiration for an artist who dared to challenge conventional ideas _____
14. conflicting opinions about the subject of a painting _____

answer key

1	WITHOUT FOUNDATION	9	C
2	FOUNDATION COURSE	10	B
3	HAS SHAKEN TO ITS FOUNDATIONS	11	C
4	LAY THE FOUNDATION(S)	12	D
5	D	13	A
6	B	14	C
7	E		
8	A		

special thanks



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